

FRANCIS FORD COPPOLA
PRESENTS

NAPOLEON

ABEL GANCE'S 1927 MASTERPIECE



FRANCIS FORD COPPOLA
P R E S E N T S

NAPOLEON

ABEL GANCE'S 1927 MASTERPIECE

music composed by
CARMINE COPPOLA

music performed by
THE COLUMBUS SYMPHONY ORCHESTRA
Evan Whallon, *Music Director*
Darrell Edwards, *General Manager*

guest conductor
CARMINE COPPOLA

organist
DENNIS JAMES

technical supervision
CHAPIN CUTLER

Napoleon tour produced by
BERNARD GERSTEN & TOM LUDDY

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FROM

ZOETROPE STUDIOS

ORIGINAL MUSIC FROM THE SOUNDTRACK ON CBS RECORDS AND TAPES



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NAPOLEON - THE CAST

NAPOLEON as a boy	Vladimir Roudenko
NAPOLEON BONAPARTE	Albert Dieudonné
JOSEPHINE DE BEAUHARNAIS	Mme Gina Manés
TRISTAN FLEURI	Nicolas Koline
DANTON	Alexandre Koubitzky
MARAT	Antonin Artaud
MAXIMILIEN ROBESPIERRE	Edmond Van Daële
ROUGET DE LISLE	Harry Krimer
PICOT DE PECCADUC	petit Roblin
PHÉLIPPEAUX	petit Vidal
VIOLINE FLEURI	Mlle Annabella
MARCELLIN FLEURI	petit Serge Freddykarll
CAMILLE DESMOULINS	Robert Vidalin
LA "MARSEILLAISE"	Mme Maryse Damia
LOUIS XVI	Louis Sance
MARIE ANTOINETTE	Mme Suzanne Bianchetti
FORTUNE-TELLER	Mlle Carvalho
ELISA BONAPARTE	Mme Yvette Dieudonné
LAETITIA BONAPARTE	Mme Eugénie Buffet
PAULINE BONAPARTE	Mlle Simone Genevois
JOSEPH BONAPARTE	Georges Lampin
LUCIEN BONAPARTE	Sylvio Caviccia
SANTO-RICCI, the old shepherd	Henri Baudin
PASQUALE PAOLI	Maurice Schutz
POZZO DI BORGO	Acho Chakatouny
Admiral Lord SAMUEL HOOD	M. Day
Général CARTEAUX	Léon Courtois
ANTONIO SALICETTI	Philippe Hériat
Général DUGOMMIER	Alexandre Bernard
AUGUSTIN ROBESPIERRE	Daniel Burret
THOMAS GASPARI	M. Caillard
Capitaine AUGUST MARMONT	Pierre de Canolle
Colonel MUIRON	Pierre Danis
Général DU TEIL	M. Dacheux
Sergent ANDOCHE JUNOT	Jean Henry
Général O'HARA	Jack Rye
"MOUSTACHE"	Henry Krauss
CHARLOTTE CORDAY	Mme Marguerite Gance
COUTHON	M'Viguiet
LOUIS SAINT-JUST	Abel Gance
LUCILLE DESMOULINS	Mme Francine Mussey
Général LAZARE HOCHÉ	Pierre Batcheff
Vicomte DE BEAUHARNAIS	Georges Cahuzac
LA BUSSIÈRE, eater of documents	Jean d'Yd
L'OËIL-VERT, executions office overseer	Boris Fastovich
PAUL BARRAS	M. Maxudian
JEAN LAMBERT TALLIEN	Jean Gaudray
Général SCHERER	M. Mathillon
Capitaine JOACHIM MURAT	Genica Missirio
JOSEPH FOUCHÉ	M. Favière
Mme THERÈSE TALLIEN	Mme Andrée Standard
Mme RECAMIER	Mme Suzy Vernon
EUGÈNE DE BEAUHARNAIS	petit Henin
FRANÇOIS TALMA	Roger Blum
HORTENSE DE BEAUHARNAIS	Mlle Janine Pen
Général ANDRÉ MASSENA	Philippe Rolla



NAPOLEON - THE PRODUCTION

ASSISTANT DIRECTORS

Henry Krauss
Vladimir Tourjansky
André Andréani
Alexandre Volkoff
Marius Nalpas
Pierre Danis
Anatole Litvak

ART DIRECTION

Alexandre Benois
Schildknecht (architect en chef)
Lochavoff
Jacouty
Meinhardt
Eugène Lourié

DIRECTOR OF PHOTOGRAPHY

Jules Kruger

ADDITIONAL PHOTOGRAPHY

Léonce-Henry Burel

AUXILIARY CAMERAMEN

Jean-Paul Mundviller
Bourgassof
Lucas
Emile Pierre
Briquet
Roger Hubert
Monniot
Eyvinge

PRODUCTION MANAGERS

William Delafontaine
de Bersaucourt

TECHNICAL SPECIALISTS

Michel Feldman
Simon Feldman
Maurice Dalotel
Day
Scholl
Bonin
Rocher

COSTUMES

Charmy
Sauvageau
Mme Augris
Mme Manès costumes
by Jeanne Lanvin
Costumes supplied
by Muelle & Souplet
Footwear supplied by Galvin

MAKE UP

Vladimir Kwanine

WIGS

Pontet-Vivant

PROPERTY MASTER

Ruggieri

WEAPONS

Lemirt

EDITING ASSOCIATES

Marguerite Beaugé
Henriette Pinson

CASTING DIRECTOR

L. Osmont



WRITING THE SCORE FOR NAPOLEON

I traveled to Minneapolis last winter with Bob Harris and Abel Gance to see NAPOLEON. I expected to see the kind of stilted acting, drab sets and costumes and cut and dry storytelling typical of films made in 1927. Maybe this would be a little different—a sort of documentary about Napoleon. I was wrong. I was amazed at the beauty, the force and wonderfully acted, contemporary effectiveness of the film. Certainly, there was a master at the helm — Abel Gance.

Writing a score for NAPOLEON would be exciting and I was eager to do it. Several themes came to me immediately — certainly one for Napoleon — noble, majestic, heroic music; a love theme for Josephine and Napoleon and a family theme — Napoleon had strong family attachments.

The style of the music had to be of the time. I researched the songs of the French Revolution for the score — “C’ira”, the song they sang following ox-carts bearing nobility on the way to the guillotine; “La Carmagnole”, and of course the daddy of them all “La Marseillaise” — the film has a thrilling scene showing the birth and acceptance of this wonderful anthem.

I will have a symphony orchestra — 60 musicians. This is a blessing in disguise for a four-hour film. A blessing because I could borrow from the masters — Handel, Mozart, Beethoven, Mendelssohn, Berlioz and Smetana — in disguise because who can play for four hours straight? So, the score has some organ music for contrast but also to relieve the orchestra and the harpsichord is used extensively for 18th century flavor.

It occurs to me how lucky I am to write the score for a “silent” film. No dialogue or sound effects to stop for. Just four hours of wall-to-wall music — interweaving themes, almost like an opera; and all building to the climax in three-screen Triptych Polyvision. I believe NAPOLEON is one of the greatest films ever made. The score is played by a symphony orchestra and nothing short of this body of musicians could do justice to the kind of music I was able to select and to the film itself. For me this has been an enjoyable time.

CARMINE COPPOLA



EDITORS NOTE: Of the four hours of music comprising the score for NAPOLEON, over three and a half hours is original music composed by Maestro Coppola. The score took over six months to create and the sheet music weighs over 150 pounds. The score was recorded in Milan by Maestro Coppola and is now available on CBS Records and Tapes.

INTRODUCTION

The premiere of *NAPOLEON VU PAR ABEL GANCE* was held at the Théâtre National de l'Opéra in Paris on 7 April 1927. Gance remembers it as 'unprecedented, unbelievable. The audience was on its feet at the end, cheering.' Among that audience was a young army officer, Charles de Gaulle; he never forgot the film.

Gance had intended to span Bonaparte's life in six separate productions. The problems of finance were so severe, however, that he was barely able to finish the first. Nevertheless, he lavished on the project both money and time. Sets and costumes were prepared, correct to the smallest detail. Locations were selected where the events had actually taken place. Impatient with the tableau quality of so many historical films, Gance strove for immediacy and dynamism. To him, a tripod was a set of crutches supporting a lame imagination. His aim was to free the camera, to hurl it into the middle of the action, to force the audience from mere spectators into active participants.

Technicians in the German studios were putting the camera on wheels. Gance put it on wings. He strapped it to the back of a horse, for rapid inserts in the chase across Corsica; he suspended it from overhead wires, like a miniature cable-car; he mounted it on a huge pendulum, to achieve the vertigo-inducing storm in the convention. But nothing caused more surprise than the Triptychs - the three screen process which anticipated Cinerama by 30 years.

The process was named Polyvision, and Gance expected it to revolutionise the industry. But just six months after *NAPOLEON*'s premiere came *THE JAZZ SINGER* - and the talking picture revolution consigned the innovations of *NAPOLEON* to the scrapheap. The film disappeared. Gance made a shorter version in sound in 1934 (inventing stereophonic sound for the Marseillaise sequence). But the original silent version became as extinct as the original version of *GREED*.

I saw my first glimpses of *NAPOLEON* when I was still a schoolboy. The film had been released on 9.5mm in the late twenties, and had become a collector's item by the early fifties. I stumbled upon two reels by chance - and those two reels changed my life.

Even in that fragmentary form, the film seemed so astonishing I determined to track down more of it. Film-makers and historians came to see my pasted-together version, and their praise made me feel I'd directed the picture myself.

I could not understand the disdain heaped on *NAPOLEON* by film historians like Paul Rotha until I saw a version on 35mm at the National Film Theatre. I was so appalled I walked out after a few reels. It was everything its critics accused it of being. Only when I saw a 17.5mm version - in the collection of Dr C K Elliott did I realise what a travesty the previous version had been. In 1966, the NFT presented another version; much filler, and tinted and toned. Yet, it still lacked essential scenes, and some reels made no sense at all.

The following year, Gance was given money by de Gaulle's Minister for the Arts to make a new version for the Bicentennial of Napoleon's birth. I saw my chance. Gance gave me access to all his negatives and fine grains, and Jacques Ledoux, of the Royal Belgian Film Archive, contacted every archive in the world which preserved even a single reel of *NAPOLEON*. In twelve weeks, I had produced the first nearly-complete version. New sections have been turning up ever since. I have no doubt that they will continue to do so, for this 'final' version is still a few reels short of the original.

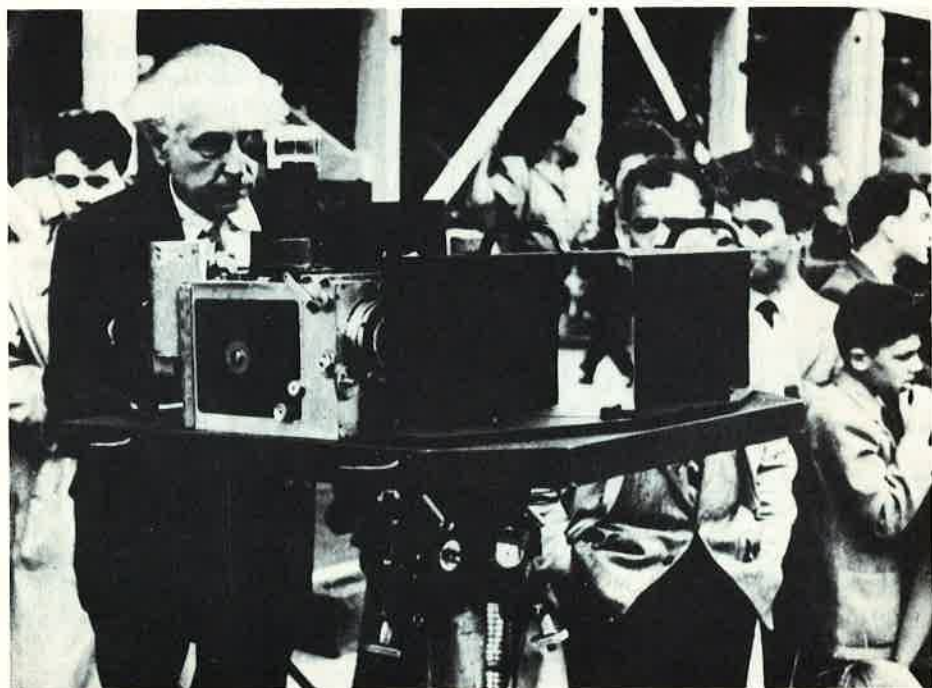
The most tragic losses are the Triptych sequences which Gance says he destroyed in a fit of despair, when he realised the system would never be adopted. They were assembled when Gance realised the impact of the new form, and they showed three separate images. They covered Bonaparte's return to Corsica, the Double Tempest and the Bal des Vic-times. They depended for their impact on pyrotechnic editing. Gance had shown the world the power of his rapid cutting in *LA ROUE* (1919-21), and the Russians had made it their national style. Now he applied it to the new medium of Polyvision. With just the final Triptych left, we can only imagine the impact of the lost sequences.

For technical innovations alone, *NAPOLEON* ensures Abel Gance's place among the world's greatest film-makers. 'To make the public enthusiastic,' said Gance, 'you have to get the same feeling into your camerawork - poetry, exaltation... but above all poetry. That is why Polyvision is so important to me. The theme, the story one is telling, is on the central screen. The story is prose, and the wings, the side screens, are poetry. That is what I call cinema. I must admit that from the first moment I saw Polyvision, the normal cinema had no further interest for me. I was convinced that Polyvision would be the cinema's new language.'

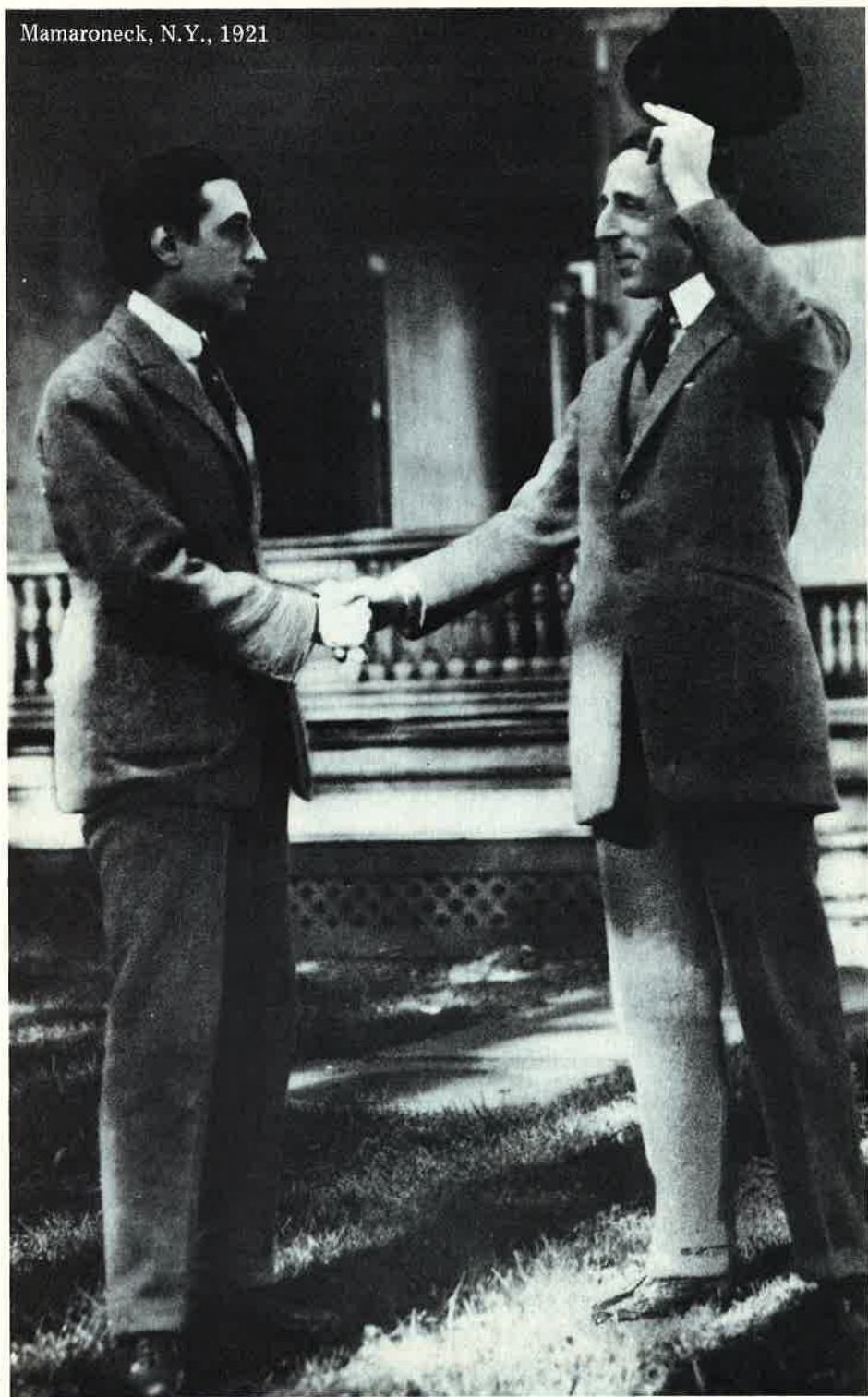
'People are very slow to learn. Charles Villon, the painter, said that it's one's first seventy years which are the most difficult in France. Corbusier said the same; he said it takes fifty years to make friends and thirty years more for your friends to recognise your talent.'

Abel Gance is just 91.

KEVIN BROWNLOW



Mamaroneck, N.Y., 1921



Abel Gance congratulated by D.W.Griffith after the American premiere of *J'accuse*.

NAPOLEON: A SYNOPSIS

"To make oneself understood to people, one must first speak to their eyes"

NAPOLEON BONAPARTE



PART ONE

The film opens with Napoleon as a pupil at the military college of Brienne. Under the amused eye of M. Pichegru and his Franciscan staff, the boys engage in a gigantic snowball fight. Napoleon and his comrades are defending a snow fort against fearful odds. The battle becomes more and more frenzied. Watched by his friend the scullion Tristan Fleuri, Napoleon remains calm until, at the moment of victory, a smile breaks on his lips. Pichegru remarks that the boy will go far. How far no one can know, although there is a premonition of his last days during a geography lesson when he writes on the last page of his exercise book — 'Saint Helena, a small island.'

Napoleon is unhappy at the college. He is persecuted by his schoolmates and his only consolation is a pet eagle, yet even this is not safe; his tormentors set it free. Enraged, Napoleon returns to his dormitory and attacks his room-mates; The angry monks send him into the snow. As he lies weeping on a cannon, his eagle of destiny returns to him, a portent of things to come . . .

Paris, 1789; the revolution has begun which will change the face of Europe. At the Club des Cordeliers, Danton, Robespierre and Marat argue. A young officer of the Rhine Army, Rouget de Lisle, has brought a song, 'La Marsellaise.' Danton presents him to the throng. With great passion, de Lisle sings the rousing anthem. The effect is electrifying. Among the cheering crowd is a young Lieutenant, Napoleon Bonaparte, who tells de Lisle that this song will do more for freedom than even the revolutionary armies.



Napoleon returns with his sister Elisa to a family reunion in Corsica. But the revolution in France has had its effects. Paoli, the nationalist leader, has worked a deal with the English. Despite the idyllic quality of his homecoming, Napoleon feels he must win his



native Corsica for the revolution. He fails and a price is put on his head. Pausing only to snatch the Tricolor, he sets off, chased to the coast by the mounted troops. From Capitulo, he puts to sea in a small boat, raising the Tricolor in place of his missing sail. The Sirocco whips up a storm. At the same time, the Convention in Paris is rocked by political storms. Beneath the billowing Tricolor sail tossed by the crazy wind of revolution, Napoleon steers for the high peaks of destiny.

The storm abates; Napoleon is saved by his brothers aboard the brig 'Le Hasard.' As they sail to rescue the rest of the family, Napoleon's eagle alights on the mast, a sign of providence, for Nelson is also on the same high seas. The English sailor longs to sink 'Le Hasard,' but is over-ruled by his captain.

From now on, Napoleon tells his family, there will be only one home for them — France!

The Siege of Toulon, 1793: the port is controlled by the invading English under Admiral Hood. General Carteaux sets up his headquarters in an inn owned by Tristan Fleuri.

On his way to join Carteaux's staff, Bonaparte works out an attack on Toulon. On his arrival, the young captain finds that his ideas are ridiculed by his incompetent General.



Carteaux is replaced by General Dugommier who takes Napoleon seriously. Napoleon's battery is opposite the English guns at Little Gibraltar. The English fire becomes overwhelming: Napoleon is ordered to withdraw. He refuses and creates the 'Batterie Des Hommes Sans Peur' (Battery of the Fearless). His courage is rewarded by the command of the artillery, but the assault fails to shake Admiral Hood's confidence.

Dugommier asks for Napoleon's advice. 'I command or I am silent,' he replies, and gets



command of the battle. Amid a torrential rainstorm Napoleon initiates the assault. Dugommier is furious with him for attacking on such a night. Napoleon wins the argument and the battle continues. We remember Napoleon's first victory, in the snow at Brienne, as Hood orders the British withdrawal and the destruction of the French fleet.

Finally, the victor sleeps, his head resting on an abandoned drum, watched over by his eagle of destiny.

PART TWO

Returning from Toulon, Napoleon finds Paris in the grip of the Terror. Marat is stabbed in his bath by Charlotte Corday. A Committee of Public Safety has been set up, led by Robespierre, Saint-Just and Couthon. Salicetti, a fellow Corsican, accuses Napoleon himself; Robespierre tests Napoleon's loyalty by offering him the command of Paris. He refuses and is imprisoned. The Terror sweeps on. Danton goes to the guillotine; even Josephine is accused. Both she and Napoleon are named by the bureaucracy of death. In prison, Josephine is comforted by General Hoche, but when her name is called it is her estranged husband, the Vicomte de Beauharnais, who gallantly takes her place on the scaffold.



But the political order is changing. During Thermidor (July 1794), Robespierre is shouted down by the Convention, led by Barras. With fiery oratory, Saint-Just brings the Assembly round to his side. Robespierre is doomed. The Terror is over — but still Napoleon's moment has not arrived. He refuses to fight the royalists, remarking that he would rather fight foreigners than Frenchmen. He is sent in disgrace to the Office of Topography where he makes plans for an invasion of Italy. His superiors are not impressed — they do not even understand the plans. France reaches its lowest ebb that bleak winter: Napoleon is

forced to paper over the holes in his window with his rejected plans.

But at last his moment comes. Royalist forces threaten the government itself. Barras calls on Napoleon. In Vendemiere (October 1794), he takes command, arms the people, and defeats the reactionaries in the streets of Paris. The Revolution is saved: Napoleon Bonaparte is the hero of the hour, beloved of the people. And Josephine is intrigued . . .

Celebrations break out all over Paris. Most spectacular is the Bal des Victimes. Despite his disapproval of such license, Napoleon attends; he is unmoved by the charms of Mme Tallien and Mme Recamier. Josephine, however, makes a considerable impression. But Hoche is at the ball, too; Napoleon challenges him to a game of chess. Hoche concedes defeat as Napoleon becomes more and more fascinated by Josephine. She mesmerizes him with her fan as the party becomes more and more riotous.

Napoleon is now commander of the Armies of the Interior. All weapons are to be handed in. A young boy comes to him with a petition to keep his father's sword. Napoleon agrees. Next day, the boy's mother, Josephine, comes to thank the General. Napoleon dismisses his officers, invites her into his office, and fusses clumsily over her in a state of great nervousness. The Hero of France has fallen in love.

Meanwhile, Josephine makes an arrangement with her protector, Barras. If he will promote Napoleon to the command of the Army of the Alps, she will marry Bonaparte. Pleased at the chance to get Josephine off his hands, the leader of the Directory agrees.

When the news of his appointment arrives, Napoleon seems unmoved. Slowly realization dawns — at last a chance to follow the trail of glory! But first he must marry Josephine. The wedding is set for the evening of March 9, 1796. Absorbed in his plans for invasion, Napoleon forgets. Hours late, he finally appears and rushes through the ceremony.

After a fond farewell to Josephine, Napoleon sets off to join his army. Before leaving Paris, he pays a visit to the now empty Convention Hall. The ghosts of the Revolution appear and ask for his plans. With a mystic passion, he proclaims the Universal Republic and an end to war . . .

Encamped in the foothills of the Alps, the army is at its lowest ebb. The soldiers are hungry, ill-clad, unpaid. The officers are contemptuous of the young upstart from Paris.

But Napoleon has their measure. His piercing personality dazzles the officers; his reputation rouses the soldiers. The day after he has reviewed his army, he enflames them with his dreams of glory. They are hungry and tattered, he tells them, but he will lead them in to the richest plains in the world. The march into Italy begins — cheering, *Les Mendiants de la Gloire* (Beggars of Glory) follow Napoleon into history.

As they march, shrugging aside all opposition, the eagle of Napoleon's imperial destiny hovers above them . . .





As well as directing *NAPOLEON*, Abel Gance played the role of the elegant revolutionary, Saint-Just. Born in Paris on October 25, 1889, Gance's first career was on the stage where he acted and also wrote a play *La Victoire de Samothrace* for Sarah Bernhardt. In 1909 he played his first screen role as Molière. He directed his first film in 1911. Some of his later films include *La Folie du Docteur Tube* (1916), *Le Droit a la Vie* (1917), *J'Accuse* (1918), *La Roue* (1919-21), *Au Secours!* (1923) *NAPOLEON* (1925-27), *Un Grand Amour du Beethoven* (1936), *J'Accuse* (1937, re-make), *Cyrano et D'Artagnan* (1963), *Bonaparte et la Revolution* (1971). Now aged 91, Gance has scripted and is planning a new epic production: Christopher Columbus.

MY NAPOLEON

Napoleon is Prometheus.

I'm not thinking here of morality or of politics, but of art. What greater tragedy could there be than the story of a man who wrote: 'All my life I have sacrificed everything, peace, profit, happiness to my destiny.'

So it wasn't in order to make a mundane 'historical film' that I tried to bring alive on the screen this epic figure who described himself as a fragment of rock thrown into space; but because Napoleon represents a microcosm of the world.

My first quest was for a cinematographic style capable of fulfilling my vision. Since LA ROUE (THE WHEEL) I had realized that it was possible at all times to separate the emotional from the narrative element of the pictures appearing on screen. From this arose the necessity of finding new techniques of filming to bring the required flexibility.

One of these was the use of the triple screen. In part of my film* I used the triple screen as a way of portraying simultaneously three elements: the physical, the mental and the emotional. It requires considerable effort to understand and to fuse these three elements in the space of a single second; or should I say a sixteenth of a second. And I noticed that if I missed one image, the other two immediately became meaningless. Let's hope that viewers' hearts, minds and eyes will at least bear with my self-indulgence.

In general, my approach in NAPOLEON was: (i) to make the spectator become an actor; (ii) to involve him at every level in the unfolding of the action; (iii) to sweep him away on the flow of pictures.

I conceived Napoleon as a man who is being dragged towards war by a strong web of circumstances and who is trying all the time and in vain to escape. From Marengo onwards war had become his inescapable destiny. He tried his best to avoid it but was forced at every turn to succumb. Therein lies the drama.

Napoleon can be seen as the everlasting and recurrent conflict between the great revolutionary who wanted to bring about a Revolution in peace, and who went to war in order to establish that peace.

He confessed this in a letter to Fiévée: 'I am pitting my strength against Europe. You are putting your strength against the spirit of the Revolution. Your ambition is greater than mine, and I have greater chances of success than you.'

And, later, that terrible accusation: 'War is an anachronism. One day victories will be won without cannon and without bayonets.'

He was a man whose arms were not long enough to encompass something that was greater than himself: the Revolution.

Napoleon was a climax in his generation, which in turn was a climax in Time.

And the cinema, for me, is the climax of life.

ABEL GANCE

*Here Gance is referring to the missing Triptych sections.

Translated from the original program from the Théâtre de l'Opéra, Paris. 1927.



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COURVOISIER VSOP. THE BRANDY OF NAPOLEON